

La Gitanilla and the Bohemian Girl: A Musical Encounter on the Stage

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ABSTRACT

This study aims to emphasize the importance of Michael William Balfe as a Romantic opera composer and singer. After a general introduction, Balfe's career and the reasons why he has been long-forgotten as a composer outside the English-speaking world are discussed. The last section is mostly based on Miguel de Cervantes' short novel *La Gitanilla* and its adaptations into musical and theatrical works, with a special focus on Balfe's opera, *The Bohemian Girl*. The relations between these two works are analyzed in comparison. Thus, this paper is intended to be a source for researchers who want to study the works of Cervantes.

Keywords: Bel Canto, Romantic Dream, Bohemian Girl

ÖZ

La Gitanilla ve Bohemyalı Kız: Sahnedeki Müzikal Bir Karşılaşma

Bu çalışma, romantik bir besteci ve şarkıcı olarak Michael William Balfe'nin önemini vurgulamaya çalışmaktadır. Genel bir girişten sonra, Balfe'nin kariyeri ve İngilizce konuşan dünya dışında bir besteci olarak neden unutulduğunun nedenleri tartışılmıştır. Son bölümde çoğunlukla Miguel de Cervantes'in kısa romanı *La Gitanilla* ve müzikal ve teatral eserlere uyarlamaları, Balfe'nin *Bohemyalı Kız* adlı operasına odaklanılmış, bu iki eser arasındaki ilişkiler analiz edilmiştir. Sonuç olarak Cervantes eserleri hakkında araştırma yapmak isteyen araştırmacılara kaynak olması hedeflenmiştir.

Anahtar Kelimeler: Bel Canto, Romantik Rüya, Çingene Kız

Introduction

Michael William Balfe (Dublin, 1808-Rowney Abbey, 1870) was a very successful Irish baritone and composer in the 19th century. In the foreword of a recent biography written by Basil Walsh (2010), the orchestra director Richard Bonyngne says:

That the majority of his works are so little heard is a shame. He was of supreme importance during the great *bel canto* époque of the nineteenth century, and it is certainly time that his works be rediscovered and re-evaluated. His melodic genius, allied with the innate simplicity of his compositions, give his work a freshness which will never die (xi).

Generally speaking, Balfe's operas are deemed to have met with success. Most of them were performed in Europe, while some of them were translated into other languages as well. The aim of this paper is to emphasize Balfe's importance as an opera composer, and to focus on some relationships between his once famous opera *The Bohemian Girl*, based on a libretto by Alfred Bunn, and the Spanish short novel *La Gitanilla*, written by Miguel de Cervantes two hundred and thirty years before its premiere.

After Juan de la Cuesta's publication of the first edition of Cervantes' *Novelas Ejemplares* in Madrid in 1613, several editions and translations were issued in Spain (Madrid, 1614, 1617, 1622; Pamplona, 1614, 1615, 1617, 1622; Seville, 1624) and in other European cities such as Paris (1615), Brussels (1614, 1625), Milan (1615), and Lisbon (1614, 1617) (Megías & Álvarez, 2013, p. 21; Monrós-Gaspar, 2017, p. 274). Some English translations of Cervantes' novels were published before Bunn's first edition of his libretto. Bunn became the stage manager of the Drury Lane Theatre of London in 1823, where he wanted to establish the English opera. During this time he produced some works by Balfe, among which *The Bohemian Girl* was one of the most successful.

In 19th century, Spain, the city of Sevilla and gipsy culture became very popular topics among many European –mostly French– writers, painters, and composers, while even influencing some North American writers. These artists mostly offered an image of Spain as a *romantic dream*, a sort of idealised view of this country. Balfe composed at least three operas based on a Spanish topic: *The Bohemian Girl*, *L'Étoile*

de Séville and *The Rose of Castille*. The last two works were based on characters from the medieval period, which was also very influential among the Romantic artists.

Since the publication of Cervantes' short novel *La Gitanilla*, in which the main character Preciosa was a young girl of noble origin who was raised among gipsies, the 'gypsy woman' figure emerged as "a European obsession", as defined by Lou Charnon-Deutsch (2004). The world of the gipsies seemed exotic and interesting for the Romantic, and it had a huge impact on the Romantic lifestyle. Thus, the gypsy motif became very popular among many artists of that time.

Michael William Balfe (1808-1870): a Romantic composer

A stage production of *The Bohemian Girl* directed by Sir Thomas Beecham took place at the Festival of Britain in 1951, in which the female protagonist was played by soprano Roberta Peters. According to Beecham, '*Balfe was the most interesting British musical figure of the nineteenth-century [...]. He was a very good, highly intelligent and cultivated musician*'. William Alexander Barrett wrote: '*With the exception of Händel, no musician in this or any other European country has ever enjoyed so much fame while living as Michael William Balfe*' (Barrett, 1882, p. 306). These two quotations point to the importance of Balfe's works in music history. Apart from this, a marble statue in the vestibule of the Drury Lane Theatre where Balfe conducted the premiere of *The Bohemian Girl* in 1843, a cenotaph in Westminster Abbey and a stained glass window with a plate beside it in Dublin's St. Patrick Cathedral honor his memory. The inscription on the plate says:

In memory of M.W. Balfe
The most celebrated genial & beloved of Irish musicians
Commendatore of the Order of Carlo III in Spain
Chevalier of the Legion of Honour in France
Born in Dublin 15th of May 1808
Died 20th October 1870
Erected by R.P. Stewart, April 1879



Fig. 1: A marble statue in the Drury Lane Theatre, London

It seems that Balfe was indeed an important musician in the nineteenth century. His musical career started twenty years before the beginning of the Victorian Era (1837-1901) and lasted up to 1864, when he and his wife retired to live in Rowney Abbey, Hertfordshire. Balfe's fame spread all over Europe both as a singer and as a composer. He began his basic musical studies at home, including piano and violin, for his father was a violinist and dance master. After these initial music lessons, he focused on the violin as a pupil of James Barton and on composition, mainly under William Rooke.

Balfe might be considered as a child prodigy, as he was invited to give a concert in his native town when he was only nine years old. When his father died in 1823, he moved to London at the age of fifteen, to continue his music studies. He developed a fine baritone voice. During 1823-24, he joined the Drury Lane Theatre Orchestra. In 1824 he met Count Mazzara, a noble and wealthy man from Italy who helped him to continue his studies in Rome. He moved to Rome in 1825 to study composition under Ferdinando Paer (1771-1839). Later he took singing lessons in Milan under Filippo Galli (1783-1853), harmony and counterpoint under Francesco Federici (birth date unknown-1830). In the same year he also premiered his first stage work, a *ballo pantomime*¹ called *Il naufragio de la Pérouse*.

¹ The *ballet d'action* or *ballet-pantomime* is a narrative ballet show, in which the plot develops through dance and pantomime. Born in the early eighteenth century, it meets considerable success until the beginning of the nineteenth century, when it takes the forms of Romantic ballet.

After studying for some time in Paris, Balfe continued his career both as a singer and composer, and slowly became more and more famous in main opera centers in Italy like Milan, Palermo and Pavia. He also premiered his first three operas in this country. In 1835 he went back to London, where he gave the first performance of his opera *The Siege of Rochelle* in the Drury Lane Theatre. It was a great success, and thanks to this, he was regarded in England as the most popular British composer of his time.

Balfe had an itinerant career for most of his life. Listed among the many cities that he visited are Dublin, London, Paris, Berlin, Vienna and Trieste, which all welcomed his works. His other important operas at that time were *The Maid of Artois* (London, 1836), *Falstaff* (London, 1838), *Les Quatre Fils Aymon* (Paris, 1844), and the great success of his career: *The Bohemian Girl* (London, 1843). *The Bohemian Girl* was performed in Drury Lane Theatre for more than one hundred nights, and it was also staged in Europe, USA, Mexico, Canada, Australia, New Zealand and South Africa. Productions in French, Italian, and German followed. Later, the libretto was also translated into Russian, Croatian, and Swedish. *The Bohemian Girl* was performed in many countries over a period of a hundred and fifty years.

The Bohemian Girl left a positive impression on the public. Three days after the premiere in London on November 27, 1843, the press wrote about its great success:

DRURY LANE THEATRE – BALFE’S NEW OPERA

Balfe’s long-talked of opera, *The Bohemian Girl*, was at length produced on Monday night, with complete, indeed triumphant, success, which is most justly merited. We have no doubt that, taking it as a whole, it will be considered the *chef d’oeuvre* of the composer. It has, mingled with some defects, a much larger proportion of beauties of the highest order than in any other of his former works; and, judging from a first impression, we are inclined to place the opera upon a level with any production of the present Italian school, of which Mr. Balfe must always be regarded as a disciple (“Drury Lane Theatre-Balfe’s New Opera”, 1843).

If the critic had considered this opera to be the best work composed by Balfe until that year, it is most likely that he would have known Balfe’s former works as well. Although he talks about ‘*some defects*’, he does not pay great attention to them, rather choosing to focus on the very many ‘*beauties of the highest order*’ that he values. He also considers

The Bohemian Girl to be on the same level as the *bel canto* operas of the first decades of the century, namely, those by Rossini, Bellini and Donizetti, and refers to Balfe as a disciple of the Italian *bel canto* school.

After the success of *The Bohemian Girl*, Balfe composed five more operas for the Drury Lane Theatre between 1844-1852. Moreover, he wrote 21 'continental operas' with French, Italian, or German texts. One of his 'French operas', *L'Étoile de Séville*, based on a libretto by Hippolyte Lucas, was premiered in the Paris Opera in 1845. It is based on a Golden Age Spanish tragedy called *La Estrella de Sevilla*, by Andrés de Claramonte, who was a Spanish Baroque playwright and actor. Although we may find in it some similarities with *The Bohemian Girl*, *L'Étoile de Séville* should be considered as a *grand-opéra*, for it carries the basic characteristics of this special French genre: it has a historical plot, is divided into four acts, uses recitatives instead of spoken dialogues (more related to *opéra-comique*), has a great choral display and includes a ballet.

Apart from his great opera works, Balfe composed more than two hundred songs for voice and piano. Between 1846 and 1852 he worked as the opera director of Her Majesty's Theatre in London, where he conducted the London premiere of Verdi's *Nabucco*, and also the first performances of *I Masnadieri* sung in English.

During the 1850s, Balfe continued travelling abroad: He premiered his operas *The Bondman* and *The Bohemian Girl* in German, *Die Mulatte* and *Die Zigeunerin*², respectively, in Berlin. He also went to St. Petersburg where he gave some concerts and music lessons to people of the nobility, and to Italy, where he presented *The Bohemian Girl* in Italian, under the title *La Zingara*³.

The last stage of his career, between 1857 and 1863, was fairly prolific. *The Rose of Castille* (1857), one of his most popular operas which was composed for the Pyne-Harrison Opera Company,⁴ was premiered in the Lyceum Theatre. The aim of this company was to promote English national opera, and its promoters commissioned Balfe for five more operas. Two of these became popular: *Satanella* (1858) and *The Puritan's Daughter* (1861).

2 According to Balfe's biographer Basil Walsh, the German version was premiered in Vienna (1846), and was also performed in Berlin, Frankfurt, Hamburg, Darmstadt, Munich and Stuttgart, among other cities.

3 The Italian premiere was performed in Trieste (1854).

4 The Pyne-Harrison Opera Company was a British opera company in which the director and the promoter were both singers: Louisa Pyne and William Harrison.

When Balfe retired to Rowney Abbey in 1864, he worked on a revision of *The Bohemian Girl* which was to be performed in French⁵ under the title *La Bohémienne* (Paris, 1869). His unfinished last opera *The Knight of the Leopard* was based on the novel *The Talisman* by Walter Scott. It was premiered four years after his death in 1874 at the Drury Lane Theatre, under the title *Il Talismano*.

As already stated, Balfe was also an opera singer, a baritone. After his experience in London, where he joined the orchestra at the Drury Lane Theatre, he moved to Paris in 1826 to continue his studies. Gioacchino Rossini (1792-1868) encouraged Balfe to take singing lessons in Italy under Giulio Bordogni (1789-1856), and also invited him to prepare his debut at the Théâtre des Italiens, Paris, a year later as Figaro in *Il barbiere di Siviglia*. Balfe returned to Italy and made his debut in Palermo in 1830, singing the role of Valdeburgo in Bellini's *La straniera*. While in Italy, he met a Hungarian soprano, Lina Roser (1808-1888), and they got married. They had two sons and two daughters. One of them, Victoire, became a singer too.

One of the most important moments in Balfe's career as a singer was the opportunity to make his debut in 1834 at La Scala, Milan. There he performed the main role of Rossini's *Otello*. His female partner was María Malibrán (1808-1836), a French mezzosoprano of Spanish origin.

Balfe had a gentle voice, and perhaps he was able to sing in the typical *bel canto* style that was quite popular in the beginning of the 19th century. His vast knowledge of vocal techniques helped him write his melodic and fluent arias. Some of them became very popular. The most remembered ones are from *The Bohemian Girl*, which was '*for more than 70 years, beginning in 1843, the most widely performed opera in English in the English-speaking world [...]'*, according to Hancock (2002)

To conclude, a final quotation by Eric Walter White shows Balfe's importance as an opera composer:

(...) it must be admitted that he knew how to write for the voice, had a gift for melody, and an instinct for the effectiveness of music in the theatre. He was one of the few British composers to win as international reputation as an opera composer (White, 1981, p. 27).

5 It was performed in Rouen (1862) and in Paris (1868). The French version was longer than the original one in English. It was divided in four acts, just like most of French *grand-opéras*.

In the 20th century, some more productions of *The Bohemian Girl* in England (1918 in the Shaftesbury Theatre, London; 1951 in the Royal Opera House, London, and the Royal Court Theatre, Liverpool; 2008 in Haslemere Hall, Surrey), as well as a couple of recordings of his operas (*The Bohemian Girl*, *Falstaff*, *The Maid of Artois* and *Satanella*) were made. Contemporary singers such as Joan Sutherland, Jessye Norman, Elina Garanča and Enya have included the aria 'The Dream' in their repertoire. Taking all these successes into consideration, it remains a mystery how Balfe's music has been forgotten throughout the years.

Cervantes' *La Gitanilla* and Balfe's *The Bohemian Girl*

Alfred Bunn (1796-1860) was the librettist of *The Bohemian Girl*. As mentioned above, it is based on Miguel de Cervantes' short novel *La Gitanilla*. Bunn was also influenced by the ballet-pantomime entitled *La Gipsy* (1839), with a libretto by Joseph Mazilier and Vernoy de Saint-Georges. These two sources inspired Bunn and Balfe to portray their protagonist Arline as a very cute and charming girl. The narrator in Cervantes' novel describes Preciosa as follows:

[...] con ser aguda, era tan honesta, que en su presencia no osaba alguna gitana, vieja ni moza, cantar cantares lascivos ni cantar palabras no buenas. Y, finalmente, la abuela conoció el tesoro que en la nieta tenía [...] ⁶ (Cervantes, 2009, p. 62).

Cervantes, through the voice of the narrator, highlights Preciosa among her people, and introduces her to the reader as a paragon of virtue, which is an exception considering the prejudice about gypsies as thieves. Lou Charnon-Deutsch insists on this idea:

As creator of what we could call the glamorization of the Gypsy woman, *La Gitanilla* established a strong contrast between the thieving, abject members of the race and one exceptional and beautiful woman (Charnon-Deutsch, 2004, p. 19).

Just as the narrator's words in the novel make the reader doubt Preciosa's gipsy background, a similar situation happens in *The Bohemian Girl*. Both the novel and the opera deal with the same idea, but they use different codes: narrative in Cervantes' *La Gitanilla*, verbal, musical and theatrical in Balfe & Bunn's *The Bohemian Girl*. Balfe

6 [...] although she was sprightliness, she was so honest, that in her presence no gypsy, old or young, would dare to sing lascivious songs or sing bad words. And, finally, the grandmother knew the treasure she had in her granddaughter [...].

underlines this same idea in the music he wrote for Arline. Her charming aria from Act II, 'The Dream'⁷, is a good example. The *bel canto* melody, sweet and wave-like, depicts the personality of the girl, and the soft and fluent orchestral accompaniment, which is written in arpeggios, reflects Bunn's text in a very expressive way. In this aria, Arline is recounting a dream to the male protagonist Thaddeus, beginning with these words: 'I dreamt I dwelt in marble halls / with vassals and serfs at my side [...]' (Pérez Fernández, 2017, p. 104) The 'marble halls' background Arline mentions in this aria is no reflection of her lifestyle.



Fig. 2: Beginning of Arline's aria (Act II)⁸

Cervantes teaches a lesson of tolerance by showing a positive attitude towards gypsies, in contrast to the historical attitude towards these people held by the Catholic Kings (they published a Royal document in which they prohibited gypsies to wander around the Kingdom), and by Carlos V, who tried to expel them from Spain.

There were other writers and painters during this period who also used this glamorous image of the gypsy woman. The romantic idea of an exotic world also pushed these artists towards Spain, for it offered a rich and interesting history compared to the rest of Europe.

⁷ Balfe, M. W., 1991, CD 1, cut 14

⁸ Balfe, M.W., 1840, p. 96

To a great extent, this image was used in literature and theatre (Monrós-Gaspar, 2017, pp. 274-276). Charnon-Deutsch (2004) suggests that Cervantes' first issue of *La Gitanilla* aroused great interest ('obsession' in his terms) in the figure of the Spanish gipsy in several countries, the British Isles being one of them (see Annexe). Among the many examples from the British Isles, the famous opera by Balfe and Bunn, and two comic versions of *La Gitanilla*, *The Gipsy Maid* by William Brough (1861), and *The Merry Zingara* by W. S. Gilbert (1868) stand out. In a recent essay on *La Gitanilla* in Victorian comic theatre, Laura Monrós-Gaspar says:

La fascinación victoriana por la figura del gitano se enmarca en un interés antropológico, estético y social por la representación del *otro* dentro de los márgenes de un imperio vasto y creciente como lo fue el Imperio Británico en el siglo XIX⁹ (Monrós-Gaspar, 2017, p. 272).

It is easy to suppose that Alfred Bunn knew about Cervantes' novel and read one of its translations, then decided to write his libretto and give it to Balfe. The operatic version is, generally speaking, quite similar to the novel. However, as regards the female protagonist, there is an important difference. Cervantes introduces Preciosa as a young gipsy girl, integrated in a specific background (the world of gipsies), and does not say anything about her origin. The readers learn about it by the end of the novel, at the moment of the anagnorisis, when the old gipsy woman shows Preciosa's jewels to the Corregidor, together with a piece of paper on which the following is written:

*Llamábase la niña doña Constanza de Azevedo y de Meneses; su madre, doña Guiomar de Meneses, y su padre, don Fernando de Azevedo, caballero del hábito de Calatrava. Despareció día de la Ascensión del Señor, a las ocho de la mañana, del año de mil quinientos y noventa y cinco. Traía la niña puestos estos brincos que en este cofre están guardados*¹⁰ (Cervantes, 2009, p. 127).

9 The Victorian fascination for the figure of the gipsy is framed by an anthropological, aesthetic and social interest in the representation of *the other* within the margins of a vast and growing empire, as the British Empire in the 19th century was.

10 The child's name was Doña Constanza de Azevedo y de Meneses; her mother, Doña Guiomar de Meneses, and her father, D. Fernando de Azevedo, knight of the order of Calatrava. She disappeared on the day of the Lord's Ascension, at eight in the morning, in the year one thousand five hundred and ninety-five. The child had upon her wearing the small jewels which are contained in this chest. (According to DRAE (2017), 'brinco' means 'Small jewel that women used to hang on their headdress').

And the old gipsy woman reveals the truth about Preciosa:

En vuestra casa la tenéis: aquella gitanica que os sacó las lágrimas de los ojos es su dueño, y es sin duda alguna vuestra hija; que yo la hurté en Madrid de vuestra casa el día y hora que ese papel dice¹¹, (Cervantes, 2009, p. 127)

In the opera, Balfe and Bunn introduce Arline as a six-year old child (a silent character) in Act I. We also learn that she comes from a noble family and that her father Count Arnheim loves her. By the end of this act, Arline is kidnapped by Devilshoof, the chief of gypsies. The first time Arline sings is at the beginning of Act II, which takes place 12 years later. She is being raised in a gipsy camp. The young Arline is talking to Thaddeus, who saved her from being killed by a wild deer when she was a little child (an incident which happened in Act I). Thaddeus seems to be in love with her, and she with him. As mentioned above, Arline, in her famous aria '*I dreamt I dwelt in marble halls*', tells Thaddeus of a recent dream she had. She seems to have some vague memories of her childhood, although she has no conscious memory of her father¹²:

I dreamt that I dwelt in marble halls,
With vassals and serfs at my side,
And of all who assembled within those walls,
That I was the hope and the pride.
I had riches too great to count, could boast
Of a high ancestral name;
But I also dreamt, which pleased me most,
That you loved me still the same [...] (Pérez Fernández, 2017, p. 104).

Another similarity between *La Gitanilla* and *The Bohemian Girl* is that both protagonists were kidnapped by gypsies in their childhood. However, while the narrator in Cervantes' novel creates an illusion concerning Preciosa's background, the audience of the opera knows the truth about Arline from the very beginning. Arline's moment of anagnorisis for Count Arnheim takes place in Act II. Thanks to Balfe's music and to some theatrical elements, this moment is a very exciting one.

11 She is in your own house. That young gypsy who drew tears from your eyes is their owner, and she is undoubtedly your own daughter, whom I stole from your home in Madrid the day and hour named in this paper.

12 All references to the libretto are taken from the author's own edition.

The male protagonist in the opera is Thaddeus, a Polish nobleman who is in exile in Austria. He decides to join a band of gipsies and live with them as a refugee. His lovely *cavatina* in Act I¹³ tells about his situation:

'Tis sad to leave our Fatherland,
And friends we there lov'd well,
To wander on a stranger strand,
Where friends but seldom dwell.
Yet, hard as are such ills to bear,
And deeply though they smart,
Their pangs are light to those who are
The orphans of the heart! [...] (Pérez Fernández, 2017, p. 78).

The orchestral accompaniment of this aria is quite simple, as it consists of basic chords. The gentle melody is in a *bel canto* style, intended for a light-lyric tenor voice, which fits perfectly to the character of a young man. Thaddeus' parallel in Cervantes' novel is a charming nobleman named Juan de Cárcamo. He meets Preciosa in Madrid and falls in love with her. He proposes to the young girl, and is challenged by her to spend two years living with the gipsy group. He accepts, but changes his name to that of Andrés Caballero.



Fig. 3: Beginning of Thaddeus' *cavatina* (Act I)¹⁴

Thaddeus' anagnorisis in the opera is revealed by himself in Act III. He and Devilshoof reach the castle where Arline is living with her father. Thaddeus wants to ask Arline's hand in marriage as he truly loves her. Arline feels nostalgic for her past life as a gipsy and for Thaddeus, her true love. When they meet again, he sings his famous aria '*When other lips and other hearts*'¹⁵, in which he asks Arline not to forget him. She answers that

13 Balfe, M. W. 1991, CD 1, cut 4

14 Balfe, M. W., 1840, p. 27

15 Balfe, M. W. 1991, CD 2, cut 9

she cannot live without him. Balfe, in his quest for melodic beauty, uses melodic leaps as expressive effects in this tender and fluent melody.

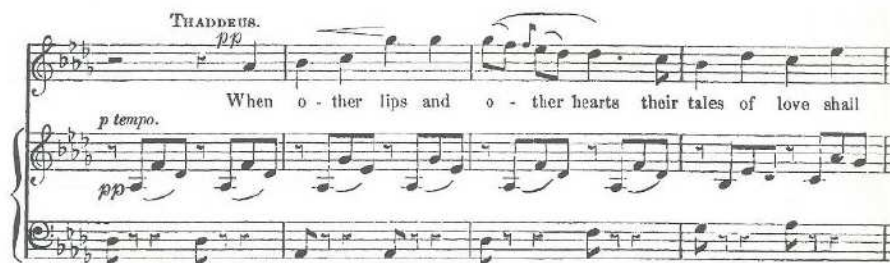


Fig. 4: Beginning of Thaddeus' aria (Act III)¹⁶

At this point steps are heard approaching, and Thaddeus and Devilshoof get themselves into hiding. A veiled woman appears on the scene, and, being questioned as to her identity, tells them that she is the Gipsy Queen. She has also fallen in love with Thaddeus, and shows the place where he is hidden. The Count disdains Thaddeus, for he thinks he is a gipsy, and he reveals his noble position in a vehement arietta:

When the fair land of Poland was ploughed by the hoof
Of the ruthless invader, [...]
In that moment of danger, when Freedom invoc'd
All the fetterless sons of her pride, [...]
I fought and I bled (*fell*) by her side.
My birth is noble, unstained my crest
As is thine own: let this attest! (Pérez Fernández, 2017, p. 156)
(*Takes his commission [...] and gives it to the Count, who stands fixed and bewildered.*)

He tells the Count about his love for Arline, and finishes his arietta with these words:

As a foe, on this head your hatred be pil'd,
But despise not one who hath so lov'd your child (Pérez Fernández, 2017, p. 158).

The Count, moved to tears, changes his mind. The Queen of Gipsies gives a signal to a gipsy to fire at Thaddeus in order to kill him, but Devilshoof averts the aim by turning the musket towards the Queen and she gets killed instead. The opera ends happily with

¹⁶ Balfe, M. W., 1840, p. 178

Arline's lively final aria '*Oh what full delight!*'¹⁷, which includes melismatic elements to underline her happiness.

The male protagonist in Cervantes' novel, Juan de Cárcamo-Andrés Caballero is only recognized by the Corregidor and his wife. There is no anagnorisis moment for the reader, as they already know his situation. The old gypsy woman reveals Juan's noble background to save him, for he has been unfairly accused of theft:

Entonces la vieja gitana contó brevemente la historia de Andrés Caballero, y que era hijo de don Francisco de Cárcamo, caballero del hábito de Santiago, y que se llamaba don Juan de Cárcamo; asimismo del mismo hábito, cuyos vestidos ella tenía, cuando los mudó en los de gitano¹⁸ (Cervantes, 2009, p. 129).

The name of the wicked woman in the novel is Juana Carducha, who had fallen in love with Andrés and had hidden some of her jewels in his bag to provoke his arrest. Despite some evident differences, this female character in the novel is related to the Queen of Gypsies in the opera.

Along with the scenes in which Preciosa is singing and dancing, *La Gitanilla* shows many theatrical elements, among which the anagnorisis moments of the two protagonists stand out. As shown in the annexe, Cervantes' novel has influenced many theatrical genres. *The Bohemian Girl* is just one of them. Thanks to William Balfe's music and Alfred Bunn's libretto, the novel *La Gitanilla* and the opera *The Bohemian Girl* meet each other on the stage.

17 Balfe, M. W., 1991, CD 2, cut 16

18 Then the old gypsy woman related briefly the story of Andrés Caballero, that he was the son of Don Francisco de Cárcamo, knight of Santiago, that his name was Don Juan de Cárcamo; of the same order, and that she had kept his clothes after she had changed them for those of a gypsy.

Annexe: Some works inspired in *La Gitanilla* by Miguel de Cervantes

XVIIth century

Country	Author	Title	Genre	Year
France	Alexandre Hardy	<i>La belle Egyptienne</i>	Comedy	1615
Great Britain	Thomas Middleton & William Rowley	<i>The Spanish Gipsy</i>	Tragicomedy	1623-24
France	M. de Sallebray	<i>La belle Egyptienne</i>	Comedy	1642
Spain	Antonio de Solís y Rivadeneira	<i>La Gitanilla de Madrid</i>	Comedy	1671

XVIIIth century

Country	Author	Title	Genre	Year
Germany	Heinrich Ferdinand Moller	<i>Die Zigeuner</i>	Comedy	1777
Spain	Blas de Laserna	<i>La Gitanilla fingida</i>	¿Zarzuela?	1799

XIXth century

Country	Author	Title	Genre	Year
Germany	Karl M. von Weber & Pius Alexander Wolff	<i>Preciosa</i>	Melodramma	1821
USA	Henry Wadsworth Longfellow	<i>The Spanish Student</i>	Comedy	1843
Ireland	William Balfe & Alfred Bunn	<i>The Bohemian Girl</i>	Opera	1843
Italy	Ruggero Manna & Giuseppe Colla	<i>Preziosa</i>	Dramma lirico	1845
Great Britain	William Brough	<i>The Gipsy Maid</i>	Comedy	1861
Spain	Antonio Reparaz & García Cuevas	<i>La Gitanilla</i>	Zarzuela	1861
Great Britain	William Schwenck Gilbert	<i>The Merry Zingara</i>	Comedy	1868
Italy	Antonio Smareglia	<i>Preziosa</i>	Dramma lirico	1879
Spain	Ruperto Chapí & Miguel Echegaray	<i>La Gitanilla</i>	Zarzuela	1896

XXth century

Country	Author	Title	Genre	Year
Spain	Ángel Barrios	<i>Preciosa y el Aire</i>	Ballet	*
Spain	Federico García Lorca	“Preciosa y el Aire” from <i>Romancero Gitano</i>	Poem	1928

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